

# FACES BEFORE THE PUBLIC NOW



GLADYS LAMB AT THE ICE PALACE



MARTHA HEDMAN IN "THE BOOMERANG"

THE Shuberts have bagged for the Winter Garden the queerest critter that ever danced for the amusement of a lot of tired business men. Of all the dancers this institution ever had the lady who is to suddenly flash on this poor public in the new show there is the most unusual. She is in a class by herself. If there be any doubt as to the wonderful qualities of this person just read what C. P. Greneker, laureate of the Winter Garden hours, has to say of this latest dancer. Mr. Greneker, being duly sworn, deposed:

"Sahary-Djeo, declared to be the most beautiful Caucasian woman on earth, accompanied by a numerous retinue, including her own Mussulman priest, several Arabs who bear her wherever she goes, three Arabian steeds, to say nothing of many prayer rugs, sailed from Havre yesterday for America, where she is going to dance in the new Winter Garden production in October. She is the rage of Paris, where she has been dancing for a year. She has also danced at Covent Garden and the Hippodrome, London, and the Varieties, Brussels.

"Banished from Arabia, her home, where she was recognized as a sinner and exponent of satanism, she swore never to set foot upon foreign soil until she had been vindicated. By this she meant to be conveyed in true Oriental fashion wherever she went, and although she dances upon the stage and lives quite modernly she is said to have actually never touched the ground of any country she has visited. In true Mussulman spirit she believes herself immune from physical harm and a season ago at the Casino de Paris she allowed herself to be strapped to a horse and thus made her entry on the stage. The further she believed in fatalism she always carries with her a small vial of deadly poison, which she declares she will use 'at the proper time.' Her dancing reveals the atavistic influence of the mystic Orient and has been compared to the 'Chained Snakes' of Baudelaire. Her best known dances are 'La Craneuse,' 'The Abyss' and 'Dance Prohibitee.'

"She was reared by a wandering tribe of Arabs and at the age of 14 was brought to Medina, where she was sold in bondage. This tribe taught her all the arts of sorcery and her incantations, coupled with her great beauty and ability to charm all who saw her dance, are said to have resulted in her banishment."

Dorothy Jardon, who is to be at the Palace this week, had a limb to the dizzy heights of the headliner. "I made my first appearance at the age of 9," she said to a SUN reporter, "when I carried a spear at the Metropolitan Opera House and held the trains of Sembrich and other celebrities at the large sum of 50 cents a performance," says Dorothy Jardon, prima donna headliner at the Palace this week.

"The second year," she says, "I was in the ballet, and the third I reached the proud distinction of being in the last line of the chorus." It is refreshing to listen to such frankness and to know from what a low rung the ladder of success has been climbed.

At the age of 16 Miss Jardon appeared as prima donna in John Gray's opera company, and it was there that the public realized that this little more than a child had a singer's bird in her throat. Miss Jardon then went into vaudeville, and thought \$70 and \$80 a week a small fortune, and, as she laughingly says, "She was building houses on it." Then came her appearance as prima donna with Harry Von Tilzer's "The Fisher Maiden" and fortunately its run on Broadway was short, but not too short for Miss Jardon to make a personal success.

"After that came 'The Chinese Honeymoon,' then came vaudeville, and then," says Miss Jardon, "came the most interesting time of my whole life when I married Edward Madden, the famous song writer, at the age of sweet 18. My desire extended to be a producer and my baby boy came with lyrics and music written all over him."

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GILDA LEVY IN "STOLEN ORDERS"



## WHERE THERE'S A NEW PLAY EVERY WEEK.

**THE STANDARD THEATRE—"Under Cover,"** by R. C. Megrue, with a cast that includes Florence Malone, Rockcliffe Fellows, Hubert Druce and others. This is the play that ran all last winter at the Cort Theatre.

**THE YORK THEATRE—"The Show Shop,"** James Forbes's amusing play of stage life, will be seen here this week. Zella Sears and George Sidney are still playing the leading roles, which assures an evening of laughter to the audience.

**THE LEXINGTON THEATRE—"A Full House,"** which will be seen here this week, is not exceptional in that it is a most amusing farce, but it is unusual to have the original company appear in a piece so soon after its first production. But May Vokes, George Parsons, Herbert Corthell and Edgar Norton will all be seen in their original parts.

**BRONX OPERA HOUSE—"It Pays to Advertise,"** the most amusing farce written in this country in a decade, will be seen at the Bronx Opera House this week. It is by R. C. Megrue and Walter Hackett.

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## Vaudeville and Burlesque.

**PALACE THEATRE**—Sylvester Schaffer returns to headline the bill. Others are Alexander Carr in "An April Show-er," Dorothy Jardon, the Ward Brothers, Josie Heather, Bonner and Power, Gilet's Comedy Monkeys and other acts.

**COLONIAL THEATRE**—Bernardi, the famous European protean artist, makes his American debut in "A Rehearsal at the Opera" and "A Performance at a Continental Music Hall." T. Roy Barnes and Bessie Crawford, Victor Morley, Leona and Fuller, Janie McCree, Leo Beers, the Lunette Sisters, Miller and Mack and Valentine and Bell. Concerts to-day as usual.

**ALHAMBRA THEATRE**—Wilton Lackaye in "The Bomb," Arthur McWatters and Grace Tyson, Dooley and Sales, Harry and Fuller, Janie McCree, Leo Beers, the Lunette Sisters, Miller and Mack and Valentine and Bell. Concerts to-day as usual.

**COLUMBIA THEATRE**—"The Bigamists," a two act burlesque by the Girl Trust organization. The company includes Frank A. Burr, Maude Heath, Nellie Francis, Edna Green, Augusta Lang, Arthur Putnam, John Bohlman and Tom Spring.

**YONKVILLE THEATRE**—The Top Girls will present a regulation burlesque attraction with a mixture of vaudeville and burlesque. Among the principals are Luba Meroff, Frank Harcourt, Nellie Lockwood, Helen Spencer, George Niblo, Mike Schulman and Rube Barron.

parts of a car. He was finally promoted to purchasing agent and worked his way up to advertising manager at a very comfortable salary. But all the time he was associating with college friends who, remembering his voice when he sang at the glee clubs, urged him to go on the stage. Yielding to their persuasion, Mr. Davies studied very hard. He was once a soloist with the Cincinnati Symphony, directed by Leopold Stokowski. While singing in Cleveland he received a long distance message from Oscar Hammerstein offering him a good role, but unfortunately for Davies and the public Hammerstein was prevented from giving his opera. So Davies, who had hurried to New York, became tenor of the Fifth Avenue Presbyterian Church and Grace Church. Last year at the Lambs (Gambol) he sang "Mother Machree" and received an offer from De Wolf Hopper, who was present at the gambol, to tour with him in comic opera. This came the opportunity to join "The Girl Who Smiles."

Ralph Bunker, although he plays a typical "silly ass" sort of chap, is, as a matter of fact, an unusually clever young person. After being graduated from Harvard University he became instructor in the interpretation of dramatic art there and wrote one act plays in between courses. He is a pupil of Prof. Baker, and like so many other of that renowned professor's students has had his very first play accepted. "The Scare," "The Sling-Shot" and a sketch entitled "Dolls," especially written for Adele Ritchie, are big time vaudeville acts from his pen, while a pantomime in five scenes, written by him for Olga Nethersole and entitled, "Mary Magdalene," has just been accepted for production in London. Mr. Bunker started out in life to be an architect, but became so interested in the dramatic events of student life at Harvard that he decided to build characters instead of houses. He will be remembered as *Maruse*, the Arabian slave, in "Omar the Tent Maker."

Paul Decker, *Anatole Fabre*, is a Columbia University man. He intended studying engineering, but while living in The Bronx joined an uptown dramatic club and soon became its leading spirit. He has been playing straight comedy for the past eight years, being leading man with May Robinson for six seasons.

Strangely enough the four young men—Jack Sears, Joe Young, James Whelan and C. Dunham, Jr.—who happen to be cast as students in the play, are in truth all college men, though not all graduates.

## A FILM STAR'S PAST.

The Full Career of Louise Beaudet on the Stage.

Louise Beaudet, who is now one of the most important of the silent actresses in the Vitaphone Company, has had a varied stage experience. She played comic opera and Shakespeare and every kind of drama that is to be found between these two remote kinds. She was born in Tours in France. Her mother was a writer and introduced her to many celebrities of her day. Miss Beaudet even met and knew Victor Hugo. At an early age she was brought to New York by her mother.

When Marie Almee came to this country she immediately sought Miss Beaudet's mother and requested that her daughter be allowed to play in "The Little Duke," although at that time Miss Beaudet was only about 12 years old. On Almee's promise that she would take exceptional care of her she was allowed to accompany the French actress, with whom she stayed about two years, when her voice began to fall from overwork and she was advised to rest. But by this time she had become addicted to the stage and instead of heeding her doctor's advice became a member, as the ingenue, of the Balzoni Theatre stock company in San Francisco, which included Clara Morris, Jeffries Lewis and James O'Neill among others. During her engagement with this organization she was cast for such characters as *Pauline* in "The Lady of Lyons," *Ophelia* in "Hamlet," *Desdemona* in "Othello," *Doris* in "Narcisse" and *Lady Macbeth*.

About this time the tragedian Daniel E. Bandman, having made arrangements for a tour around the world, Miss Beaudet accepted an engagement with his company. The tour lasted four years, during which time she played all the leading female roles in that actor's extensive repertoire. The tour covered 70,000 miles. Returning to America she was engaged by James C. Duff for the soubrette part in

"Paola." Later she became a member of Rudolph Aronson's Opera Company, which at that time included Lillian Russell. After leaving this organization she joined Pauline Hall and shared honors with her in the production of "Puritania." Now followed engagements as prima donna with Abbey and Grau at the Auditorium in Chicago, as *Progress* in Irene Kiraly's "America," which ran for eight months at the World's Fair, and a starring engagement at the head of her own company, "The Louise Beaudet opera Bouffe Company," in a repertoire of French opera bouffes.

In May, 1895, Miss Beaudet while visiting Europe met the late Charles Frohman, who introduced her to George Edwards, who induced her to play Marie Tempest's part of *Adele* in "An Artist's Model." It was during this engagement that she became acquainted with Charles Morton, and at her solicitation was engaged to sing at the Palace Theatre, the most celebrated of the London music halls. Miss Beaudet's voice, manner and artistry won her immediate recognition with the Palace's discriminating audiences and her fame soon reached the Queen. During the week of June 27, 1897, Queen's Jubilee Week, it was her good fortune to appear at the big command performance at Buckingham Palace.

In December, 1897, Miss Beaudet made her vaudeville debut as the headliner of an act at the Hammerstein's Olympia Music Hall, being especially engaged by Oscar Hammerstein. Now followed several years in which she divided her time between Europe and America, appearing in drama and operatic roles interspersed

## VARIETY IN BROOKLYN.

**BUSHWICK THEATRE**—William Courtleigh in an old success, "Peaches," by George P. Hobart; Eddie Leonard, Austin Mack and company, Odiva, George McKay and Otis Arndine, Marguerite Braun and company, Milt Collins, the Courtney Sisters, Ryan and Tierney and Harry Seebach.

**ORPHEUM THEATRE**—Fritz Scheff, Valerie Bergers in a playlet called "War Babies," Paul Morton and Naomi Glass, Robert Emmett Keane, George East, Mlle. Natalie and M. Ferrari, Binns and Burt. Sunday concerts to-day as usual.

**PROSPECT—Hyams and McIntyre, "Woman Proposes,"** Paul Armstrong's latest playlet; Diamond and Brennan, Al Golem and company in "The Slave Dealers," the Watson Sisters, the Dancing La Vars and others.

**STAR THEATRE**—New burlesque attraction occupies the stage here this week in the regular weekly change of programme. Excellent entertainments are given and there is always an attractive chorus of girls.

with engagements in European music halls and in American vaudeville.

During the summer of 1912 Miss Beaudet forsook the legitimate stage for the newer art of animated photo-

play and joined the Vitaphone Company, bringing with her a ripe experience that immediately won her fame as a screen star. Her versatility enabled her to portray a wide range of characters and her art developed and grew until motion picture fans all over the country knew Louise Beaudet as one of the most clever actresses. Unlike the majority of legitimate actors who enter the field of motion pictures Miss Beaudet elected to start from the bottom and work her way up gradually, thereby forming a lasting acquaintance with the followers of this form of amusement.

## WHERE TO DANCE.

With and Without the Aid of Ice and Skates.

When the weather is more favorable for the creation of ice, which the Shuberts hope may be by Wednesday, the ice palace in connection with Castles in the Air will be opened. Among the skaters will be Norma Baptie and his partner, Gladys Lamb, Florence Irving and Mabel Butler. Among the professional dancers will be A. Baldwin Sloane and Marian Morgan. Then there may be the others who pay to come in.

"Just Girls," the new Ziegfeld show on top of the New Amsterdam Theatre, is still drawing large audiences. There is novel scenery by Joseph Urban, songs by Buck and Stumper and the usual beauty chorus.

"Too Much Mustard" is still served with dinner and supper at the Stedburne Hotel at Coney Island with Ned Wayburn as the chef.

## NEW YORK'S LEADING THEATRES AND SUCCESSES.

**EMPIRE** Theatre, Broadway & 10th St. Evening 8:15. Matinee 2:15. CHARLES FROHMAN PRESENTS LAST 3 WEEKS

**CYRIL MAUDE GRUMPY** SPECIAL ENGAGEMENT. BY HODGES & PERCIVAL. NEXT ATTENTION—WM. GILLETTE

**LYCEUM** Theatre, Broadway & 10th St. Evening 8:15. Matinee 2:15. CHARLES FROHMAN PRESENTS RE-OPENS TO-MORROW MONDAY EVENING AT 8:20.

**MARIE TEMPEST ROSALIND AND THE DUKE OF KILLICRANKIE** CHARLES FROHMAN PRESENTS. J. M. BARRIE'S

**REPUBLIC** Theatre, Broadway & 42nd St. Evening 8:20. Matinee 2:15. A. H. WOODS PRESENTS THE DRAMATIC SENSATION OF THE YEAR

**COMMON CLAY** BY CLEVELAND KINKEAD. JOHN MASON, JANE COWL AND A BRILLIANT COMPANY

**LIBERTY** Theatre, Broadway & 125th St. Evening 8:15. Matinee 2:15. D. W. GRIFFITH'S 8th WONDER OF THE WORLD

**THE BIRTH OF A NATION** SECOND SEASON OF THE GREATEST TRIUMPH NEW YORK HAS EVER KNOWN!

**A HOWLING SUCCESS** OPEN EVERY NIGHT AT THE FULTON THEATRE

**NEW AMSTERDAM** Theatre, Broadway & 10th St. Evening 8:15. Matinee 2:15. BEGINNING TO-MORROW NIGHT

**HOLBROOK BLINN'S COMPANY in "MOLCH"** A PLAY ABOUT WA. BY BRULAH M. DIN

**NEW ZIEGFELD** Theatre, Broadway & 10th St. Evening 8:15. Matinee 2:15. MIDNIGHT FROLIC

**THEATRE** Theatre, Broadway & 10th St. Evening 8:15. Matinee 2:15. "YOUNG AMERICA" at the GAIETY THEATRE

**THEATRE** Theatre, Broadway & 10th St. Evening 8:15. Matinee 2:15. "THE BOOMERANG"

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What the unanimous press predicted the crowded houses prove

**UNDER FIRE** "Is Sure Fire"

WM. COURTNEY and great cast HUDSON

Geo. M. Cohan's Theatre, Broadway & 10th St. Evening 8:15. Matinee 2:15. SPECIAL MATINEES

**THE WHITNEY FASHION SHOW** As energetic as "Billy" Sunday

**THE WHITNEY FASHION SHOW** As vital as "Teddy" Roosevelt

**THE WHITNEY FASHION SHOW** As romantic as the career of "Coal Oil Johnny"

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